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POTTERY AND PORCELAIN PAINTING.

Translated for THE DECORATOR AND FURNISHER from
La Revue des Arts Decoratifs.

UNDERGLAZE COLORS.—Underglaze colors are specially prepared for painting on the dry (biscuit) surface of the ware before the glaze, on which they depend to bring out their rich depths, is applied. The fire required for them is far greater than rose color or enamel kiln heat. It is known as "glost oven" or "glaze kiln" heat. The term "biscuit" applies to every description of pottery in its unglazed state, from the porous terra cottas and Lambeth stoneware to the finest creamy white porcelain. It is dry and dull in surface, more or less absorbent, according to its composition and its firing, and possesses the peculiarity known by artists as "tooth," hence it is adapted for painting large and bold subjects. Indeed we may distinguish enamel from underglaze painting much as we should water from oil-color painting; in other words, just as lights are left in water-color painting, using only Chinese white where absolutely necessary, so they are in enamel painting: while as shadows are painted in, and lights put on with more or less flake, while mixed with the color in oil painting, so they should be with underglaze work. It is the oil painting of the ceramic artist. Unless he takes full advantage of the underglaze process to procure the peculiar effects of oil painting, he may as well confine himself to enamel painting, which is infinitely less troublesome and expensive, and which makes much smaller demands upon the skill of the artist.

To resort to underglaze colors to produce only what could as well be done in enamel colors, recalls Charles Lamb's story of the Chinaman who burned down his house to roast his pig. The vehicles required are the same as for enamel colors. Far better effects may be produced with colors mixed with turpentine and fat oil, than, as has been recommended, if gum water, or water and golden syrup are used. Here, however, there is not the same risk by using fat oil, as the colors undergo a process known as hardening on, before glazing, which burns all the oil out; therefore, if the artist desires broad flat washes of color, fat oil may be freely added, while if he is painting in high lights, and desires to give his picture the crispness of an oil painting, the color must be worked more "raw," i. e., with less fat oil. In practice sometimes, if great depth of tint in a painting is desired, part of it is done in gum water; when after drying, colors may be used upon it, mixed in turpentine and fat oil. If the smooth appearance of enamel painting is contemplated, camel-hair pencils must be used; while if the artist desires to give the rough surface of an oil painting, fine hog tools are necessary, using camel or sable hair brushes for finishing touches.

The sketching may be done either with a lead pencil or crayon, and care should be taken to prevent the outline being destroyed, as it is somewhat difficult, owing to the roughness of the surface, to take out color and leave it clean. The drawing should be done with great care; the handling firm, free and bold; the lights imparted with a full pencil, and stiff colors, producing actual relief. This is particularly necessary in foregrounds, and gives a sparkling effect to the picture. In painting underglaze work, particularly on large surfaces, it is always desirable to place the subject before the eye, and in such a position that the light may fall from the left hand upon it.

As a rule the whole of the desired painting should be done before the piece is sent to be fired. The glazing and firing should be looked upon as the varnishing process, but this is by no means compulsory. If very elaborate work is in hand it may be dried, and then a very thin coating of glaze penciled over it and fired.

This will, to some extent, determine the depth of color employed, and give a little gloss and fasten the work, when it may be repainted. If this is done care must be taken not to paint or impaste too thickly the first time. The second painting done, the whole may be glazed and fired. Even after this, and when all the colors are seen, as it were, under a coating of varnish (glaze), the painting need not end, for the artist has it in his power to paint in detail with enamel color. This power, however, must be used judiciously, in order not to destroy the depth and brilliancy of the original work, and so reduce the picture to the appearance of an enamel painting.

Another point which must not be forgotten is, that the enamel finishing must have a separate fire afterwards in the enamel kiln. A little glazing kept upon the enamel color

palette, into which the artist should occasionally dip his pencil (after the mode of using magilp), will materially assist the softening down of the enamel colors into underglaze work, and will add considerably to the innocent deception. The first painting in underglaze color, insures boldness, freedom and depth, to which the enamel painting adds the delicate finish peculiar to that process.

The writer's idea of a complete ceramic picture is not simply so much underglaze or overglaze painting; but a combination of these, or any other processes which may be discovered, by which the artist is able to represent in material forms the ideas of nature, which are in his own mind, as they are presented to him. Indeed therein lies the great advantage of the artist, workman or amateur over the mere operative, who earns his daily bread by painting plants at four pence a piece. The artist is anxious, judiciously, to step out of the beaten track, and avail himself of any means by which he can produce more beautiful work than he has hitherto done.

The method of mixing underglaze colors is precisely the same as in enamel colors; but special care should be taken

its manufacture, it is not now so difficult to work as formerly it was. It is the *bleu de roi* of the Sèvres, Chelsea, Derby, and Worcester works. It will mix with the other blues and white, and indeed with most of the underglaze colors.

BROWN (Vandyke)—Similar to Vandyke in enamel color. Paint somewhat strongly. Chestnut, a similar color, but rather stronger and redder. Deep, a blackish brown. Very rich tints may be made with these in combination, or worked one over the other. With a dash of black over them a splendid *sepia* tint results. These colors are admirably adapted for backgrounds.

BUFF—A very useful color; requires painting strongly.

CRIMSON—This color is the same tint as the strong carmine of enamels, and a most powerful and valuable addition to the underglaze palette.

DOVE—A color very useful for grounds, and delicate tracing also, but, perhaps, somewhat fickle.

FAWN—An invaluable color for painting, resembling the delicate tints of the animal.

GREEN (Rose Leaf No. 1 and No. 2)—Good strong dark greens very useful for foliage; the latter being somewhat bluer than the former. Sèvres is a delicate light green, very useful in landscapes, representing the fresh green of Spring, particularly where light renders the young leaves transparent. Pea is somewhat similar, but lighter in tint. Apple is a brownish or olive tinted green.

MAUVE—Similar to the mauve of the enamel palette, rather fickle, and depending upon the glaze. Paints strongly.

ORANGE and YELLOW—May be placed together, and sufficiently describe themselves. Crimson washed over them is improved thereby.

PURPLE—A powerful blue-purple, very valuable, and, as it is now made, a reliable color.

WHITE—Similar in appearance when glazed to white enamel in enamel colors, but it should be borne in mind that it is to the underglaze artist what the *flake white* is to the oil palette, and may be mixed freely with all the colors except black. It may be impasted strongly for high lights. The colors mixed with it, and put on crisply with hog tools, have all the appearance of an oil painting. The writer has now just had finished an underglaze painting in this style, which cannot be distinguished from a landscape in oils, and which will remain for thousands of years as fresh and perfect as it is at this moment.

"THE PHILADELPHIA CARPET TRADE."

If it is permitted at any time to extoll the merits of a work, without intending any invidious comparisons, it is certainly upon the advent of a new journal, and especially if that journal be devoted to the interests of a particular trade.

Trade journalism is at such a low ebb, intellectually and typographically, in this country, that the exceptions are noticeable, and until the appearance of this new monthly, *The Philadelphia Carpet Trade*, we have had no inducement to add to the list of worthy papers given in our first issue.

Philadelphia's magazine is under the business management of Mr. John R. Kendrick, whose journalistic connections have amply qualified him for the arduous undertaking he has ventured upon. His ability, however, is manifest in the first issue of his work, and it is refreshing to see a trades paper giving *news*—news that cannot fail to be valuable to its constituency, more valuable certainly than the twaddle of the average trades paper, to the

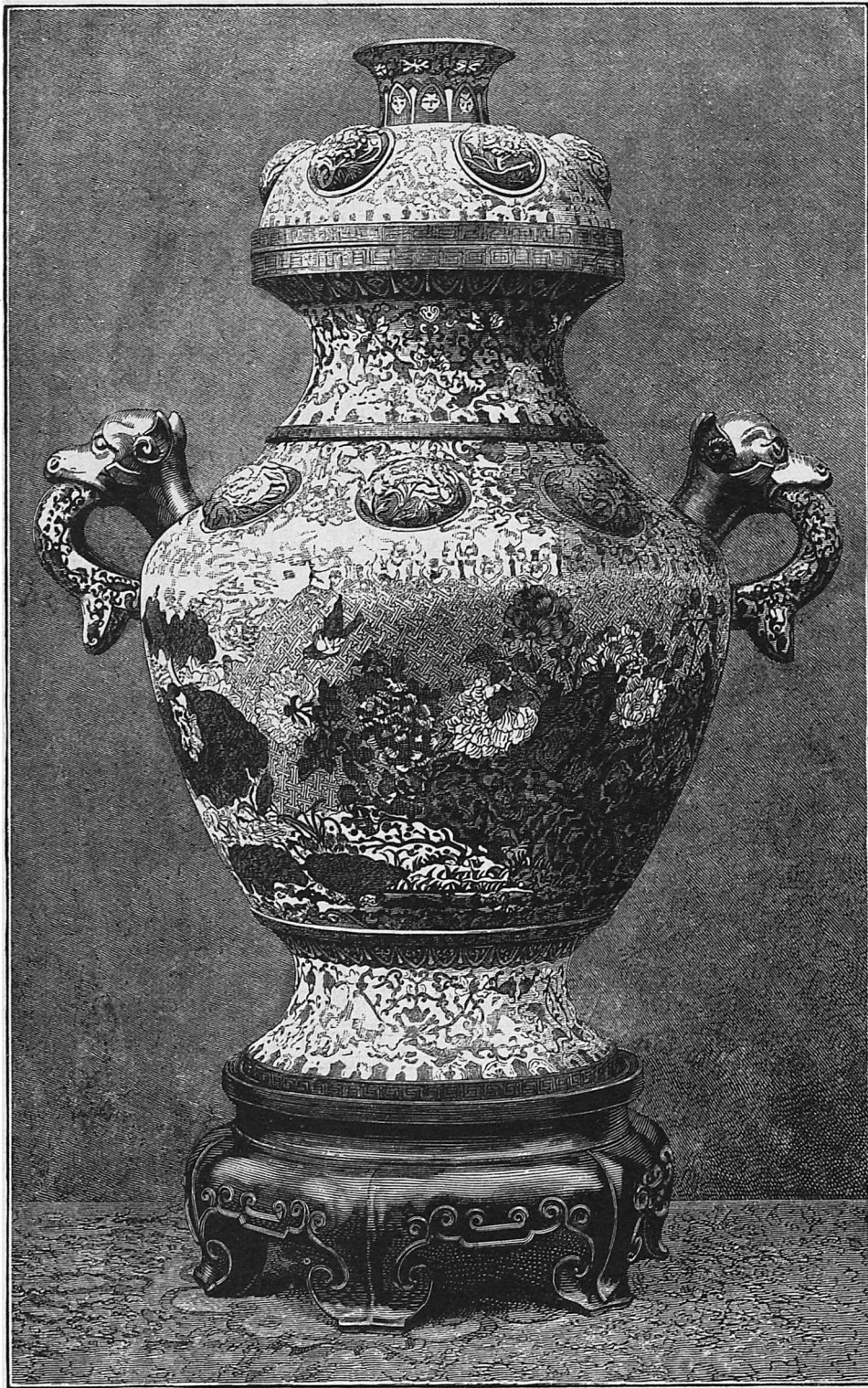
effect that "Jones, salesman for Brown & Co., passed a pleasant Christmas at his home in Coney Island, and intends going to Rockaway in March." Jones, of course, buys a paper and is happy.

Our Philadelphia contemporary has cut loose from such nonsense, and we congratulate Mr. Kendrick heartily.

Both New York and Philadelphia carpet dealers have reason to be proud of their respective journals.

In House Painting, graining in imitation of wood or marble is to be condemned, on the ground that all shams are despicable. Besides, the result achieved is less pleasurable as an object to look upon than would be the natural wood, however common its quality, if it were properly filled and oiled. Shams of all kinds are to be avoided, and as graining, however little it may succeed in its aim, is intended to deceive, it is a sham, and therefore should never be countenanced by persons of taste.—*National Car-Builders.*

Curtains should now be hung in one piece, thus doing away with parting them in the centre.



CHINESE CLOISONNÉ ENAMEL VASE.

to thoroughly grind them with the muller, otherwise a gritty appearance will result, consequent upon the specks of color appearing through the glaze. Underglaze colors, it cannot be too often repeated, must not be used with, over, or under enamel colors, except in accordance with the directions above given, or both will be destroyed.

The following list of underglaze colors, with combinations, will form a sufficient stock for every purpose:

BLACK—A very powerful and positive color; best used alone.

BLUE (azure)—A rich somewhat delicate blue, very useful in skies; will mix well with white, or work on or over it. As, however, there is some little difficulty in assuring one's self that a glaze will be put upon the painted wares which will suit this color, it is always better to use it sparingly, thin washes not being affected so much by an unsuitable glaze.

BLUE (ultramarine)—An exceeding rich color, similar in character to the above, and the same remarks as to glaze apply also to it. Not, however, quite to the same extent. It may be mixed with white also, or the other colors.

BLUE (mazarine)—A most splendid color of a deep purple-blue hue. The writer having bestowed great attention upon